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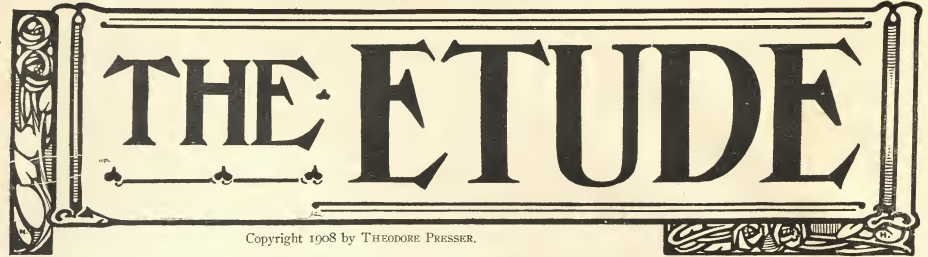
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Vol. XXVI. PHILADELPHIA, PA., JUNE, 1908. No. 6.



THE motto, "He who combines the useful with the agreeable, carries off the prize," which stands at the head of our editorial page, is the same motto which the founder of THE ETUDE placed upon the first page of the first issue of the paper twenty-five years ago. A quarter of a century seems to us a considerable time, but when we remember that this motto is older than the Christian era we can not help revering the wonderful longevity of this thought of the Latin poet.

This motto has in a measure been the sole policy of THE ETUDE. At this day, we endeavor not to insert a single line that is not necessary, vital and useful. THE ETUDE is a utilitarian paper. Its readers take it for the valuable material it always contains. Moreover, it is our constant aim to present the great truths of musical education in such a way that they will possess absorbing interest. We have no use for the old, barren, dry-as-dust pedagogical journalism. Every line of THE ETUDE must bear upon the subject of musical education, but it must also teach with that element of human interest without which a paper becomes dull, senseless and useless.

For many years the editorial pages of the journal were printed upon the first pages of the paper. This was rightly so, since these pages represent in a way the policies of the paper. With this issue they are brought back to their former position. We want to make them as interesting, entertaining and readable as possible. At the same time we trust that you will find them of practical help in your daily work as a teacher, student, or music lover.

"HE that spareth his rod hateth his son," runs the Proverb, but it sounds far more like the rancor and pessimism of Jeremiah than the wisdom of Solomon. Moreover, if the number of Solomon's progeny was commensurate with the reputed number of his wives, he must have had difficulty in living up to this particular Proverb. It has remained for the pedagogues of the nineteenth century to dispute the sages of Israel. The modern proverb is: "He that spareth the rod loveth his child."

The *Journal of Education*, one of the most respected and at the same time active educational papers in the United States, has recently presented its readers with a symposium upon "Corporal Punishment." The authorities who contributed to this symposium were not only teachers, but superintendents and associate superintendents of schools in our large American cities. Many of these men have a great number of scholars and thousands of children under their care. Of the seventy-six contributors to a recent issue, forty-four declared themselves against it. The various shades of opinion are interesting to all who have to do with the training

of children. Andrew W. Edson, of New York, says: "The principle aim of all discipline is the reformation of the individual. Corporal punishment will rarely, if ever, reform an individual." Edward B. Shallow, of the same city, says: "There are certain children over whom their parents have absolutely no control. These children cannot be reached by any kind of moral suasion. Would it not be better, as a mater of final resort, to have a little cautious infliction on these fellows while they are in school?" John R. Wilson, of Paterson, New Jersey, writes: "It lowers the dignity of the teacher or principal who uses it. It develops the coarser nature of the child." Charles M. Jordan, of Minneapolis, says: "It should not be inflicted if any other way can be found. If not, it should be." James H. Van Sickle, of Baltimore, states: "Our teachers have become better teachers since they have ceased to rely upon force. The best teachers have never needed to resort to corporal punishment."

The quotations we have made are representative and the results of the symposium may be briefly stated: 1. Corporal punishment should only be used as an extreme measure. 2. It has a tendency to make the pupil cowardly, and the teacher brutal. 3. The chief danger of permitting it comes from the abuse of it by unthinking or quick-tempered teachers. 4. It is far better if administered at home, by the parent, in cases where a child has become incorrigible.

In these days music teachers have little to do with corporal punishment, but the era of knuckle-rapping and ear-boxing is only a few decades distant. In fact, the writer, who still considers himself a young man, remembers many lead-pencil chastisements at the keyboard, when a child. He also quite vividly remembers that they served only to make him angry, indignant and perhaps insolent, and, practically, never led to a single commendable result.

JUST how to spend the summer so as to realize the greatest physical, intellectual and material profit, is now the great question with teachers and students. In these days few people look upon the months of July and August as a period which must inevitably become a kind of mental hiatus. "The mind needs complete rest," is the expression we hear upon all sides. Just how we are to exist with our minds unoccupied with some kind of intellectual activity no one ventures to explain. What we really need is a change in the form of brain work. Lombroso, that convenient authority by whom editors are ready to prove almost any psychological or anthropological proposition, has indicated how many of the greatest masterpieces have been executed in the summer months—frequently in

tropical and semi-tropical countries. Heat and humidity, then, are not the obstacles to genius that they are sometimes supposed to be.

We have accordingly invited many of our contributors to send us articles bearing upon Summer Study. The opinions of many are, we feel, better than any set editorial position we might take in the matter. We have also prepared a Summer reading course for musicians from which we are sure everyone of our readers may derive profit. If you only read one good book upon music this Summer, the torrid days will not have been wasted. We have endeavored to describe these books so that you may have less difficulty in determining the ones that will be of most value to you.

LAST month, we had just become comfortably launched upon the subject of the marked difference in the fees received by male teachers and female teachers, when the printer made us aware that our editorial space limits had been reached. We are not, however, to be put off by any such mechanical restriction and the discussion is continued here.

That most women teachers are unjustly remunerated no one will deny. That many incompetent men teachers receive far more than many able women teachers is also incontrovertible. The reason for this, is no doubt, that the man is able to convince his patrons that he is more earnest, more thorough and is better equipped physically to successfully meet the problems that the music teacher is continually obliged to face. We are willing to admit that where the preparation and ability are equal the man sometimes has an advantage, especially in positions where executive abilities are demanded, but we also desire to state that we are convinced that there are many positions in which the woman teacher actually has a great advantage over the man.

In teaching young children the woman teacher is almost invariably more sympathetic, more patient and more vitally concerned in the child's musical welfare. Where the man commands and demands, the woman suggests and leads. The harsh dictatorial teacher has little value except in the case of children who ought really to be in reformatories or institutions for the correction of mental and moral lesions.

The natural insight and elastic mentality of the woman also gives her a kind of artistic penetration that enables her to solve certain problems of interpretation at a glance. Few men are endowed with this gift. They go lumbering along through processes of logical analysis, while their sister-grown means of the bright shades of temperamental illumination, are able to intimate in a few seconds what might otherwise take hours of stupid study.

Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers
By MR. PRESTON WARE OREM

SCHERZO, OP. 16, No. 2—MENDELSSOHN.

This composition is number two of the set of three piano pieces Op. 16, which were originally published under the title "Fantasies" or "Caprices." They were written in 1829 during a sojourn of the composer in England. In a letter to a friend he calls them "three of my best piano compositions." The "Capriccio" in E minor and the "Scherzo," "Scherzo," is perhaps the most popular of the three pieces. It reveals the composer in one of his favorite moods. In its fairy-like delicacy it reminds one very much of the music to "Midsummer Night's Dream." Indeed, it is in that same key as the overture, a key, by the way, which seems to have been a favorite with Mendelssohn, since he also employed it for the celebrated "Concerto" for violin, for some of the "Songs without Words," "Rondo Capriccioso" and a number of other compositions. In music descriptive of fairy-land Mendelssohn excels. In writing these three pieces, Op. 16, Mendelssohn seems to have had certain definite ideas in mind. The first piece of the set, the "Andante and Allegro" in A was suggested by the perfume of some carnations and bears the motto "Roses and Carnations in Plenty." The "Scherzo" No. 2, beginning with the reiterated high B's suggests a passage played on the "faerie trumpet" of a tiny woodland flower, a spray of which the composer drew on the margin of the music paper. Mendelssohn's piano playing is said to have been characterized by a delicacy of touch and tone not exceeded even by Chopin and Thalberg. His technique was fluent and remarkably accurate. He must have been at his very best in the performance of pieces of this style.

The foregoing is intended to furnish the student with some idea as to the proper rendition of the piece under consideration. Note the "faerie trumpets" at the beginning. As played by Leschetzky and as indicated in his editing, this opening passage is to be divided between the hands, although very possibly it was not so executed by the composer, it is nevertheless in accordance with modern technical views, and will certainly add to the clarity and necessary crispness of the execution. The principal theme in staccato must be played with the most extreme lightness and delicacy, reminding one of the evolutions of an elin ballet. The occasional sustained notes are again suggestive of the "faerie trumpet." They must ring out against the staccato passages. Beginning with the 16th measure the trumpet call and the dance theme are very cleverly combined. At the 21st measure a deeper sustained tone is heard, typical perhaps of a woodland hunting horn. The arpeggio work beginning at the close of the 47th measure must begin very softly in order to prepare the way for the lengthy crescendo which follows. This must be worked up to a strong climax. Beginning with the 58th measure there is a bravura passage in octaves. Passages of this sort appear to have been favorites with Mendelssohn and appear in many of his piano pieces. They are to be played with force and brilliancy. Note well the contrast following the octave passage between the fortissimo trumpet call and the pianissimo fragment of the dance theme. The flowing *coulé* beginning at the 70th measure must be played with much expression. This is also one of Mendelssohn's characteristic thematic passages. The ascending trumpet call just before the change to the E major may be taken to represent a signal for the close of the dance, and the whole piece dies away in the softest pianissimo.

ROMANCE—A. JENSEN.

ADOLPH JENSEN (1837-1879) is known as a disciple of Schumann. He was practically self-taught and was one of a group of composers the product of the romantic movement headed by Schumann. He is chiefly known as a song composer, but his piano pieces are of much beauty and of some originality. This "Romance" is one of his characteristic works. It must be rendered with song-like effect,

the broad phrases of the melody being brought out with round full tone. The tenor part of the left hand should also be well brought out, giving the effect of a duet for soprano and tenor. The accompanying tones are to be subordinated.

This piece will amply repay careful study. It is a fine specimen of the singing style as applied to the piano and will afford excellent opportunity for the cultivation of the true legato.

LÄNDLER, OP. 27, No. 5—KARGANOFF.

The Ländler was originally a slow Austrian waltz, danced in quiet, equal steps. In modern times it has become a characteristic dance and has been idealized by many composers, beginning with Beethoven. One of the best known Ländlers is the famous waltz in Weber's "Freischütz." Genari Karganoff (1858-1890), a Russian composer and pianist, was a pupil of Reinecke and of Brassin. He has been a prolific composer for the piano, particularly of pieces in the smaller forms and of characteristic style. This Ländler is from a set of pieces, Op. 27, and is a genial and highly characteristic work in which the composer has aptly caught the spirit of the old dance. It must be played with strict attention to the rhythmic swing and with due observance of all the dynamic signs; and not too fast. Attention is called to the "Anasete" or bag-pipe effect of the passage in C major.

FABLE—RAFF.

This is a characteristic piece of much interest and beauty. Joachim (1822-1882) was a talented and extremely prolific composer. This Fable is one of the most popular of his shorter piano pieces. It is of but moderate difficulty. It requires clean playing and delicacy of touch. The piece is to be taken at a rather rapid pace and the baritone melody in the left hand with which it opens is to be given out firmly and in a pointed manner. The arpeggio with which the theme is accompanied on its second appearance must be played in a rippling manner. The middle section in B major must be played smoothly and with accurate phrasing, in the manner of a string quartet, the inner voices being well brought out. All the ornamental passages should be played with extreme delicacy.

SECOND SERENADE—KOELLING.

This is the most recent composition of this veteran composer. His First Serenade has been a great success, and we venture to think that his second will be equally well liked. The fact that it is a serenade gives a clue to its proper interpretation. All the staccato passages must be played crisply in the manner of the plucking of stringed instruments. The melody is to be delivered in the manner of one singing. The entire piece is graceful and elegant. It should not be taken at too slow a pace.

TREAD WE A MEASURE, GAVOTTE—ALETTI.

This is a dainty little piece in the style of the old dance. The rhythm must be well marked and the whole piece played in a stately manner, very precisely, reminding one of court ladies and gallants participating in the dignified and deliberate figures of the old fashioned dance.

ROSEMARY—WELL.

This composition is an important novelty by an American composer. It is an excellent example of the better style of drawing room music. The expressive opening theme should be well brought out, somewhat in the manner of a *tutti* solo, the accompaniment being played lightly and well subordinated. The middle section should be played in a rather agitated manner working up to a climax before the return of the first theme. Careful attention to the fingering indicated, and to all the marks of phrasing and expression, will add much in the proper rendition and interpretation of this piece.

OFFERTORY IN G, FOR THE ORGAN—A. P. LOUD.

This is another novelty by a successful American woman composer. This piece may be played effectively on any two-manual organ, and may be successfully adapted for even a smaller instrument. If performed on a two or three-manual organ, the right hand melody should be played on the swell with either the "Vox Humana" stop or some other soft reed, or a soft combination of reedy quality. The "Tremulant" is a good one if it may also be drawn. The left hand accompaniment should be played either on the "Choir" or the "Great," preferably with the "Melodia" or "Clarabella." This piece is useful for a variety of purposes, either as an opening number for church service, as an offertory, or as a communion piece.

THE SUMMER GIRL WALTZ—LINDSAY.

This is a useful little teaching or recreation piece for pupils well along in the second grade or about the beginning of the third grade. Its definite rhythmic swing and catchy melodies render it useful for dancing purposes in addition to its value as a teaching piece. As a recreation piece it is sure to be much appreciated by young players. This piece should be played very steadily and in strict time, with firm accentuation.

CHROMATIC POLKA—HEINS.

This is a clever little teaching piece, calculated to familiarize the pupil in a pleasing and interesting manner with the chromatic scale. There are very few such pieces, and this is one of the best we have seen. It certainly affords a very pleasant medium for acquiring the chromatic scale, its fingering, and its manner of use in a musical composition.

MOONBEAMS—WORTHINGTON.

This piece is one of a set entitled "Scenes on the Niagara." It is of the barcarolle type with a very striking rhythm, and a characteristic swaying motion. It must not be played too fast. It demands smoothness of execution throughout and all singing tone. It should be played tenderly, with poetic expression.

BARCAROLLE FOR VIOLIN AND PIANO—ATHEKTON.

This is a charming composition for violin and piano, the violin part is not at all difficult, but requires tasteful and expressive playing. The piano part is interesting and quite independent, it should be played very neatly and well subordinated to the solo instrument.

DELTA KAPPA EPSILON MARCH (4 hands)—PEASE.

This is an old favorite, written in the grand march style, and now newly arranged for four hands. It will make an excellent exhibition piece, or an opening or closing number for a pupils' recital. It might also be used for marching purposes, at commencements or similar gatherings.

OUR VOCAL NUMBERS.

THREE songs will be found in our music pages this month, two of them very decided novelties. Williams' "Only Waiting" is a touching sacred song which should be much appreciated by church singers. It is especially suitable to be used at evangelistic services or at devotional meetings, and should prove effective and popular with congregations when sung in an expressive manner.

J. Lewis Brown's "Lullaby" is a new work by a successful and experienced song composer. The composer regards this song as one of his best. It is highly artistic in its simplicity; one of the best lullabies we have seen in a long time, and destined to take high rank. It is par excellence a singer's song. Attention is called particularly to the canonic effect of the accompaniment, wherein the tenor voice of the left hand imitates the vocal melody at the distance of one measure, also to the humming refrain in triple time.

Galloway's "Gypsy Trail" is a striking song of the vigorous manly type. Mr. Galloway has made verses, this is a singularly happy setting of Kipling's celebrated before the return of the first theme. Careful attention to the fingering indicated, and to all the marks of phrasing and expression, will add much in the proper rendition and interpretation of this piece.

FABLE

FABLIAU

J. RAFF, Op. 76, No. 2

Vivo M.M. $\text{♩} = 120$

THE ETUDE

Musical score for "THE ETUDE" on page 372. The score is written for piano and bass. It consists of seven systems of music. The first system includes dynamics *p*, *f*, and *p*. The second system includes *f*, *p*, and *f*. The third system includes *p*, *f*, *p*, *f*, *p*, *f*, *p*, *mf*, and *pp*. The fourth system includes *f* and *gijoso*. The fifth system includes *p*, *fz*, *p*, and *fz*. The sixth system includes *ff*. The seventh system includes *mf*, *p*, *mf*, *p*, *mf*, *p*, *pp*, and *morendo*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

THE ETUDE

Musical score for "THE ETUDE" on page 373. The score is written for piano and bass. It consists of seven systems of music. The first system includes the dynamic *dolcissimo*. The second system includes *cresc.*, *mf*, and *p*. The third system includes *mf*, *p*, and *mf*. The fourth system includes *f*. The fifth system includes *p* and *pp*. The sixth system includes *ppp*. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Dedicated to my sister, Regina Weil

ROSEMARY

"There's rosemary, that's for remembrance; pray you love, remember:"
Hamlet, Act IV, Scene V.

HENRI WEIL

Slowly, with expression, and tenderly. M.M. ♩ = 66

mf dolce
cresc.
dim.
cresc.
f
dim.
cresc.
dim.
mf
cresc.
f
dolce
cresc.
dim.
cresc.
f
atempo
dim.
dolce
Più mosso
mf
dim.
dolce
mf
rall.
dim.
Tempo I.
mf dolce
dim.
mf
cresc.

rall.
a tempo
dim.
dolce
mf
cresc.
dim.
mf
f
dim.
mf
cresc.
mf senza Ped.
dim.
rall.

OFFERTORY in G for the Organ

Registration:
Sw. Vox Humana, or Soft Reed, 8' (Trem. ad lib.)
Ch. or Gr. Melodia 8'
Ped Soft 16' & 8'

Andante con moto M.M. ♩ = 80

A.F. LOUD

Sw.
Ch. or Gr.
Ped.
poco rit.
cresc.
pizz.
Ch.
Sw.
cresc.
cresc.
poco a poco cresc.
poco più mosso
rall.
molto
D.C.

DELTA KAPPA EPSILON MARCH

Arr. by W. P. Mero.

Secondo

A.H. PEASE

Tempo di Marcia M.M. ♩ = 100

Musical score for the second part of the Delta Kappa Epsilon March, featuring piano and woodwind parts. The score is arranged in two systems. The first system includes a piano part with dynamics *f quasi tromba*, *ff*, *f*, *f*, *ff*, and *ff*, and a woodwind part with dynamics *ff* and *f*. The second system includes a piano part with dynamics *ff*, *p*, and *cresc.*, and a woodwind part with dynamics *ff*. A TRIO section is marked *p dolce*. The score includes various musical notations such as slurs, ties, and fingering numbers.

DELTA KAPPA EPSILON MARCH

Arr. by W. P. Mero.

Primo

A.H. PEASE

Tempo di Marcia M.M. ♩ = 100

Musical score for the first part of the Delta Kappa Epsilon March, featuring piano and woodwind parts. The score is arranged in two systems. The first system includes a piano part with dynamics *f quasi tromba*, *ff*, *f*, *ff*, *f*, and *ff*, and a woodwind part with dynamics *ff* and *f*. The second system includes a piano part with dynamics *ff*, *p*, and *cresc.*, and a woodwind part with dynamics *ff*. A TRIO section is marked *p*. The score includes various musical notations such as slurs, ties, and fingering numbers.

THE ETUDE

Secondo

Musical score for 'THE ETUDE' page 378, 'Secondo' part. It consists of seven systems of piano accompaniment. Each system has two staves (treble and bass clef). The music features complex textures with many chords and triplets. Dynamics include *ff*, *f*, and *p*. There are various articulation marks like accents and slurs throughout the piece.

THE ETUDE

Primo

Musical score for 'THE ETUDE' page 379, 'Primo' part. It consists of seven systems of piano accompaniment. Each system has two staves (treble and bass clef). The music features complex textures with many chords and triplets. Dynamics include *ff*, *f*, and *p*. There are various articulation marks like accents and slurs throughout the piece.

THE ETUDE SCHERZO

Edited by TH. LESCHETIZKY

Presto M.M. $\text{♩} = 100$

Felix Mendelssohn-Bartholdy, Op. 16, No. 2

THE ETUDE

THE ETUDE

THE SUMMER GIRL

WALTZ

CHAS. LINDSAY

Tempo di Valse M.M. J.=64

* From here go to A and play to Fine; then, play Trio.

SECOND SERENADE

Molto Moderato M. M. $\text{♩} = 56$

CARL KOELLING, Op. 376, No 1

Musical score for the first page of "Second Serenade" by Carl Koelling. The score is written for piano and violin. It begins with a tempo marking of "Molto Moderato" and a metronome marking of $\text{♩} = 56$. The key signature is two sharps (D major). The score consists of seven systems of two staves each. Dynamics include piano (*p*), mezzo-forte (*mf*), and crescendo (*cresc.*). Tempo markings include "a tempo" and "rit.". The piece features intricate piano accompaniment and a melodic violin line with various fingerings and articulation marks.

Musical score for the second page of "Second Serenade" by Carl Koelling. The score continues from the first page. It features a section marked "con più mosso" (with more motion) and another section marked "a tempo". Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The score concludes with an "accelerando e cresc." (accelerating and crescendo) marking. The piano accompaniment remains active, while the violin line continues its melodic development.

THE ETUDE

TREAD WE A MEASURE

GAVOTTE

W. ALLETTER

Tempo di Gavotte M.M. ♩ = 96

Musical notation for the first system of 'Tread We a Measure', including treble and bass staves with dynamics like *mf*.

Musical notation for the second system of 'Tread We a Measure', including *tr*, *atempo*, and *Fine* markings.

Musical notation for the third system of 'Tread We a Measure', including *tr*, *rit.*, and *mf a tempo* markings.

Musical notation for the fourth system of 'Tread We a Measure', including *tr* and *rit.* markings.

Musical notation for the fifth system of 'Tread We a Measure', including *Trio*, *mf a tempo*, and *rit.* markings.

Musical notation for the sixth system of 'Tread We a Measure', including *p* and *rit.* markings, ending with *D.C.*

MOONBEAMS

Moderato tranquillo M.M. ♩ = 50

AMY TITUS WORTHINGTON

Musical notation for the first system of 'Moonbeams', including *p* and *rit.* markings.

Musical notation for the first system of 'Chromatic Polka', including *Fine* marking.

Musical notation for the second system of 'Chromatic Polka', including *Animato*, *cresc.*, *poco a poco*, *p*, and *mf* markings.

Musical notation for the third system of 'Chromatic Polka', including *cresc. poco a poco*, *p*, *dim.*, *pp dim.*, and *D.C.* markings.

CHROMATIC POLKA

C. HEINS

Allegretto M.M. ♩ = 112

Musical notation for the first system of 'Chromatic Polka', including *mf*, *p*, *mf*, and *p* markings.

Musical notation for the second system of 'Chromatic Polka', including *mf*, *p*, *mf*, and *Fine* markings.

Musical notation for the third system of 'Chromatic Polka', including *f* and *mf* markings.

Musical notation for the fourth system of 'Chromatic Polka', including *f* and *D.C.* markings.

THE ETUDE LANDLER

G. KARGANOFF, Op. 21, No. 5

Allegretto comodo M.M. $\text{♩} = 126$

con grazia

poco rit. *pp* *mf* *pp* *p* *D.C.*

THE ETUDE

♩ Coda

poco a poco dim. *pp* *pp*

ROMANCE

A. JENSEN

Moderato, tranquillo M.M. $\text{♩} = 76$

mf *f* *molto rit.* *pp*

To Ella May Smith

THE GYPSY TRAIL

RUDYARD KIPLING

TOD B. GALLOWAY, Op. 30, No 2

With energy

Allegretto

1. The whitemoth to the clos-ing vine, The
4. The wild hawk to the wind-sweptsy, The

poco rit

bee to the op-ning clo-ver. And the gyp-sy blood to the gyp-sy blood. Ev-er the wild world
deer to the whole-some wold. And the heart of a man to the heart of a maid As it was in the days of

colla voce

dolce

ov-er. Ev-er the wild world ov-er, lass. Ev-er the trail held true. Ov-er the world and
old. The heart of a man to the heart of a maid, Light of my tents be fleet, Morn-ing waits at the

[Omit this measure for the 4th verse.]

ad lib. *energico*

un-der the world And back at the last to you. world is all at our feet.

Fine mf

2. Out of the luck of the gor-i-go camp. Out of the grim and the gray.

Fine

p simply *rall.* *a tempo*

Morn-ing waits at the end of the world, Gyp-sy, come a-way! Both to the road a-gain, a-gain! Out of a clean sea

p

track. Fol-low the cross of the gypsy trail Ov-er the world and back!

sofly

3. Fol-low the Ro-man-y pat-ter-an West to the sink-ing sun, Till the

dim.

junk sails lift through the home-less drift And the East and the West are one. Fol-low the Ro-man-y pat-ter-an

D. C.

East where the si-lence broods. By a pur-ple wave on an o-pal beach In the hush of the Ma-him woods.

D. C.

THE ETUDE

To Mr. W. L. Sanderson, Altoona, Pa.

ONLY WAITING

Sacred Song

T. D. WILLIAMS

FRANCES L. MAEO

Andante M. M. ♩ = 72

ORGAN or PIANO

p dolce

1. On - ly wait - ing, till the
2. On - ly wait - ing, till the

p molto legato *sf* *dolce rall.* *p dolce*

Man.

shad - ows Are a lit - tle long - er grown; On - ly wait - ing, till the glim - mer Of the day's last beam is
reap - ers Have the last sheaf gath - ered home; For the Sum - mer - time is fad - ed, And the Au - tumn winds have

flown; Till the light of earth is fad - ed From the hearts once full of day; Till the stars of heav'n are
come, Quick - ly. 3. out the gath - ered dark - ness Ho - ly, death - less stars shall rise, By whose light my soul shall

sf *rit.* *3*

Ped.

break - ing Thro' the twi - light soft and gray. These last ripe hours of my
glad - ly Tread it's path - way to the skies. reap - ers, gath - er quickly

sf rit. *dolce* *accet.*

ff *sf rit.* *dolce* *inglato accel.*

heart, For the bloom of life is with - ered, And I hast - en to de - part. On - ly wait - ing, till the

Tempo I *sf* *p*

Man.

THE ETUDE

reap - ers Have the last sheaf gath - ered home; For the Sum - mer - time is fad - ed, And the Au - tumn winds have

ff *sf* *sf* *sf*

3. On - ly wait - ing, till the shad - ows Are a

rall. *p dolce* *rit.* *p* *frisoluto* *dolce* *sf* *p dolce*

Man. Soft Ped. *D.S.*

lit - tle long - er grown; On - ly wait - ing, till the glim - mer. Of the day's last beam is flown. Then, from

cresc. *cresc.* *D.S.* *sf*

To the Rev. and Mrs. G. A. Gullixson, Chicago

LULLABY

J. LEWIS BROWNE

Words from the German

Slowly (swayingly)

1 Sleep, ba - by, sleep! Thy fa - ther watch - es his sheep: Thy mo - ther is shak - ing the
2 Sleep, ba - by, sleep! The large stars are the sheep: The lit - tle stars are the
3 Sleep, ba - by, sleep! Our Sav - ior loves His sheep: Ho is the Lamb of

pp *molto legato*

dream - land tree And down comes a lit - tle dream on thee. Sleep, ba - by, sleep! - -
lamb, I guess, And the gen - tle moon is the shep - herd - ess. (Hum) Sleep, ba - by, sleep! - -
God on high, Who for our sakes came down to die.

p

THE ETUDE BARCAROLLE VIOLIN and PIANO

F. P. ATHERTON

Quasi andante M.M. ♩ = 53

Moderato con moto

VIOLIN

PIANO



VOICE DEPARTMENT

Edited Monthly by Experienced Specialists
 Editor for June, Dr. B. Frank Walters, Jr.
 Editor for July, Mr. D. A. Clippingier

[It is the policy of THIS ETUDE to present its readers with only an opportunity at best to form their own opinions. Accord-
 ingly the Editor of this month has had
 the honor to place under the editorial direction of
 a well known and experienced vocal
 voice instructor in the city of New York
 a large hospital in one of our leading Ameri-
 can cities. Dr. Walters is a singer and is
 an artist. He has had this country and
 artistic success both very interesting
 and very profitable. He presents some very interesting
 physiological aspects of singing and voice
 teaching in terms that we feel our readers
 can readily comprehend.—EDITOR OF THIS
 ETUDE.]

ESSENTIALS OF SCIENTIFIC VOICE TRAINING.

The art of the singer is founded upon two elements: (a) Temperament, which is the capacity to feel the spirit of a composition combined with a natural talent for expressing such feeling to others; (b) technique, which in its broadest sense means—the way the vocal instrument is used in the effort toward expressing feeling.

The true artist is equipped in both directions. He not only possesses the ability to feel and the desire to express, but has mastered his technique so as to give full expression to the feeling. Temperament is part of the real individual; it may be acquired by living, by experience, but never by study alone. A sufficient technique, however, be acquired only by study, by practice—conscious or unconscious—by growth.

If it be true that there can be no expression without something to express, it is equally true, and much more painful, that there can be no expression, whatever the agony of desire, without the orderly adjustment and coordination of the body. There is a form of brain disorder called "aphasia," where, as a result of disease or injury, the individual is unable to form words into speech, though he thinks them clearly enough and knows just what he wants to say; but the delicate mould for word forms in the brain can not perform its function, and so the man talks gibberish and knows that he is talking gibberish. We occasionally read accounts of people in a state of trance, conscious—as afterwards discovered—of everything going on around them, but unable to indicate by the slightest sound or movement that they are yet alive. Here there is no lack of desire to express; they are burning with the anguish of things unsaid; but, like Demosthenes, the Grecian orator of old, they are inarticulate.

We are bound by our bodily limitations—"we," the teachers, who we feel, who desire to express; we the real individuals as distinct from the physical organisms, our bodies. How true this is, is realized again in the realm of song by those who feel its inspiration, who long to manifest its beauty and power from their own lips, but who fall because of an imperfect instrument. They may know just how the music should be sung, the delicate shades of expression, the proper length of a phrase; but what can they do if a pianissimo is impossible, if, when they attempt a high tone forte the voice goes to pieces, if the tone incontinently dies away from lack of breath in attempting a phrase which must not be broken?

Such people may be innate artists, but they lack the means of expressing it to the world. They are not equipped with a voice trainer is called upon to make singers—to help those who feel but are unable to fully express. There are teachers everywhere for style, interpretation, repertoire, but the supplying of an adequate technic in its fullest sense, to those who have it not, is more or less hit-or-miss with them. This article will deal with the development and control of the vocal instrument itself; not because it is more important than the other department, but because it is so well understood.

How the Mind Directs in Singing.

By controlling and regulating through the breathing muscles the force, volume and continuity of the breath current.

By controlling and regulating through the muscles acting upon the vocal cords, their rate and mode of vibration, and thus the pitch of tone.

By controlling and regulating through the other movable parts of the vocal tract, the shape or relative dimensions of the channel through which the sound waves are transmitted to the external air, and thus the quality of the tone.

It is important to remember that the vocal cords produce tone not by their own vibrations, as do strings, but by the air striking against the partially closed edges of the channel. These strike upon that portion of the atmosphere in immediate contact with the vocal cords and throw it into waves which are transmitted to the external air and become vocal tone. Other things being equal, the larger the vocal cords the more powerful the tone; but if the resistance offered by the vocal cords is sufficient to vocalize all the breath sent, then the tone becomes "breathy" and lacks the proper ring and cannot be made as loud as a tone produced by smaller but properly resistant vocal cords.

The Law of Breath Control.

When singers are unable to sustain their tones long enough to phrase properly they say they need "breath control." They have heard the popular phrase "Proper singing is altogether a question of the breath," and when they feel the breath exhausting and the tone slipping from them they think there must be something wrong with the way they take or send out the breath. The trouble is not with the breath, however, but with the vocal cords not giving sufficient resistance to the breath. If the edges of the vocal cords are not properly tightened, more breath passes out than is needed to produce tone and there is not sufficient resistance to draw upon for any sustained singing.

This matter of resistance is well illustrated in the attempts of a novice to produce a tone on a cornet or clar-

net. When I first tried it I grew dizzy from breath exhaustion; the breath left me, I couldn't hold it back at all and still I produced no sound to speak of. Yet there wasn't anything wrong with my breathing apparatus or the way I used it. I simply didn't know how to tighten my lips so as to hold back the breath and utilize instead of waste it at the mouthpiece of the instrument.

Now the vocal cords are sometimes spoken of as the "vocal lips," so that, the simile is perfect; and when we think of singing, as with wind instruments, we must tighten the edges of the aperture through which the breath passes so that we can produce a satisfactory tone or gain sustaining power. Otherwise the breath will go because there is nothing to hold it back. Trying to economize by holding the breath back in the lungs will not help matters, for the tone simply becomes weaker and the breath continues to waste, though at a slower rate. Neither is it a question of large lung capacity. I have under observation constantly singers of only 160 to 170 cu. in. by the spirometer, who can easily sustain phrases that others with less developed voices but greater lung capacity—200 to 250 cu. in.—cannot begin to sustain.

What the singer needs is vocal cord control—a sufficient degree of resistance to vocalize all the breath sent. Let there be no misunderstanding of the word "resistance." This does not mean any sort of constriction of the throat and is not to be aided by any local effort. The tightening of the edges of the vocal cords comes gradually through (1) a correct "placing" of the tone, and (2) sufficient practice or use to give the needed development.

Breathing Hints.

Is anything to be gained, then, by breathing exercises? Undoubtedly yes. If persistently practiced they increase lung capacity, which from every standpoint is a good thing, though not the only thing needed; they give better management of the breath, enabling the singer to send it forth in an even, steady stream instead of in jerks; and if properly practiced they make the singer take breath gracefully and unobtrusively, which has much to do with the effect upon the audience.

That noisy gasp made by many singers in taking breath should therefore be avoided. It is due to not thoroughly opening the throat; the rush of air strikes against the partially closed vocal cords. Anyone can break himself of this habit if he will simply take time and care to watch the matter whenever he practices until the new habit of thoroughly opening the throat is formed.

Pulling up the chest and raising the shoulders is most unnecessary and entirely unnecessary in taking breath. The largest bulk and most expansive parts of the lungs lie in the middle and lower regions of the chest cavity; the least expansive lie in the upper regions, where each lung runs to a point or "apex." In order to secure the greatest amount of breath, make the greatest use of the largest parts of the lungs. Gain control of the diaphragm and the muscles which spread the middle and lower ribs. Fill the lower parts of the lungs first and then let the breath come upward, permitting a slight flattening in the abdominal region, but neither "drawing in" here nor unduly raising the chest above. This is for a full breath; a "catch breath" needs only the expansion around the waist and is practically unnoticed if taken in this way. I regret that space will not permit a full description of these breathing exercises.

"RESONANCE" A SIGNIFICANT EXPERIMENT.

Find the pitch of a wide-mouthed empty bottle, holding a pint or more, by blowing across its mouth. Pour in water and you will find the pitch is raised. Raise it to a below the middle c of the piano and hold over the mouth a vibrating tuning fork sounding this pitch, and the sound of the fork will be heard all over the room. This will require a large tuning fork—not the usual a fork which sounds the octave above. Get a smaller bottle and use it in the same way for the smaller forks, say the ordinary c fork; and again the sound will come out strongly. Then try the large fork over the small bottle and the small fork over the large bottle and there is no more sound than usual.

"Resonance" means the original tone strengthened, reinforced or augmented by sound waves of the same rapidly from an independent source. When from a cavity, as in the case of the bottles, this source is called a "resonator." Such resonators must contain just that volume of air which will make the pitch the same as the tone to be reinforced. In holding the large fork over the small bottle and the small fork over the large bottle, this, of course, is not the case and so there is not any resonance, and the sound of the forks is no louder than that of any other source of resonance is from sounding-boards; but since there is no material in the human body dry enough to vibrate like a sounding-board it is manifestly absurd to speak of the roof of the mouth or the chest, or any other part of the anatomy, acting in this capacity, as some singers do.

So-called "Nasal Resonance."

If we measure the air space in the largest of the two bottles mentioned above we will find it to be about 18 cu. in. If instead of a bottle which is closed at one end we used a tube open at both ends, it would have to be about twice as long to resonate the same tone. Now the air space contained in the nose and behind it is not nearly as large as that of the smaller bottle—as anybody can see—and besides, the nose is open at both ends. Therefore the nose does not act as a resonator to the voice in the sense of strengthening, reinforcing and augmenting the original tone produced by the vocal cords because the volume of air contained is not large enough even for any of the middle tones of the soprano voice, to say nothing of the bass and baritone voices. Then besides, in order to resonate more than one tone the air space would have to be made larger for the lower tones and smaller for the higher tones. This would require a nose like a slide-trombone.

Further, anyone filling the nasal cavities with water and retaining it there by keeping up the soft palate to prevent it running into the throat, while the nostrils are pinched shut with the fingers, can get absolutely the same volume in singing as with the nasal cavities empty. This is demonstrable at any time in a song. Every word may properly be pronounced except those containing "m" and "n." These are "nasals," and require the passage of the air waves through the nose; but aside from this, the nose is absolutely inoperative in singing as far as any possible relation to resonance is concerned. This has an important bearing on voice training, because singers try to get by means of "nasal resonance" what it cannot give. For instance, I know a contralto who has forced up

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